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ABSTRACT

Training of four Puerto Ricans and four non-Puerto Ricans to assess the portrayal of Puerto Ricans in a sample of ethnic literature using a holistic approach is described. Basic assumptions involved in a holistic reading or scoring are as follows: (1) readers judge each textual unit as a whole and also within the context of the range of categories of a particular instrument; (2) the group develops evaluative criteria from the content; and (3) the analytical task occurs after the readers have formed their initial perceptions. The training had three major objectives: to interpret the categories of the instrument, to develop criteria to determine the positive or negative image of the principal character, and to enable the reviewers to reach a reasonable degree of consensus in their analysis of the literature. An analytic scale provided specific data regarding the character's image. Three different responses to the same content during the early training period indicated the need for adjustment and further content clarification in order to achieve the purpose of the training: group consensus. Generally, the ratings varied more among individuals than between ethnic groups, with one exception. With the exception of a story that concerned indiscriminate sexual behavior, use of drugs, and confrontations with legal authority, the consensus of the readers drew closer, and an analysis of variance of the nine readers' ratings of six stories indicated a significant decrease in variability on each dimension from the onset of the training to its conclusion. Implications of cross-cultural training for the bilingual classroom are addressed. References and instructions for coding the image of principal characters are appended. (SW)

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Evaluating Ethnic Literature from a Cross-Cultural Perspective: Implications for the Bilingual Classroom

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Evaluating ethnic literature is an ambiguous task; unlike wine which appreciates with age, or gold, which appreciates with weight, there is no ready measure of good ethnic literature. Before offering any solution to this dilemma, it will be helpful to define ethnic literature, trace its evolution, and describe its function and significance for the bilingual classroom.

Ethnic literature, a term defined by Huck (1976), refers to "books which authentically capture the unique experience and contributions of all minority groups (p.435)." During the 1950s and 1960s the Civil Rights Movement spurred the publication of many books about integration, but these books tended to emphasize similarity of groups, rather than racial or ethnic identity. Recognizing that ethnic literature could be a powerful socialization tool, various minorities became more vocal and critical of the way their culture was represented. Their demands for a more accurate portrayal of their culture led to the development of a literary genre which offered new possibilities for the multi-cultural classroom.

Many scholars cite the social and psychological significance of ethnic literature, not only for the ethnic reader, but for <u>all</u> readers. While sharpening the reader's awareness of himself and others, ethnic literature also serves as a medium for extending knowledge of the differences in customs,

traditions, behavior and values which have often become barriers to communication and understanding. Crosby, 1963; Huck, 1976; and Keating, 1971 have emphasized the role of ethnic literature in providing imaginative experiences which add a personal sense of belonging to one's immediate culture. Di Pietro (1981) confirms its significance for the ESL-Bilingual student as a link between the past and present.

Given the value of ethnic literature for bilingual students, what factors inhibit its use? The selection of appropriate ethnic literature for this group raises three thorny questions preventing its ready adoption as an effective teaching tool. These questions include: (1) How should one determine the quality of ethnic literature? (2) Who is best qualified to judge? and (3) By what criteria? A closer examination of each question may produce some viable answers.

The Quality of Ethnic Literature

Although the current movement toward ethnic revitalization sparked a renewed interest in ethnicity, as well as a proliferation of curriculum materials focused on minority groups, quantity rarely assures quality. In their zeal to fill a barren market, publishers are guilty of two major faults: (1) glorification of the ethnic character and (2) reinforcement of ethnic stereotypes.

Howe (1977) and Fitzgerald (1979) cite the danger of falling victim to the "mushy" sentimentality that enshrines many ethnic images "concocted by the media makers and other agencies of deceit (Howe, p. 18)." Howe states that in our yearning to regain our ancestral past, our tendency to overlook some of

its ugly realities results in an uncritical glorification of ethnicity. Fitzgerald, (1979) too, points out how American publishers are so anxious to illustrate the contributions of ethnics to American life, that they "rarely show a non-white person who is brutalized, dirty or even poor, unless the photograph specifically illustrates 'pockets of poverty' in America (p.52)."

In my study of the portrayal of Puerto Ricans in young adult literature (1980) I, too, encountered an over-idealized portrait of Puerto Rican adolescents. The characters in these books seemed immune to the normal growing pains of everyday adolescents. There was never a case of acne, nor an unwanted bulge or underdeveloped bicep. In contrast to the characters in other adolescent novels, the Puerto Rican teenagers in these books were always perfect physical specimens, who possessed "sparkling brown eyes" unobscured by glasses and "flashing white teeth" unencumbered by braces.

Along with these beautiful but unrealistic images of minorities, a second weakness of ethnic literature is its proliferation of pervasive group stereotypes. The studies of the Council on Interracial Books for Children (1972), Rainey (1976), Morgan (1973) and Freundlich (1980) document the presence of ethnic stereotypes in children's and young adult literature. For example, the sexual stereotype of the "torrid Latin female" is aptly illustrated in this dialogue from a popular young adult book, The Girl From Puerto Rico (Colman, 1967).

Jim laughed, "You're too smart for me. How can a girl

> be so smart and so pretty too? You look as if you shouldn't have to think of anything more important than which boyfriend to pick...Calm down, Jim said. He tried to put his arm through hers, but Felicidad pushed him away. "What's the matter with you?" Jim asked her, pronouncing every word carefully so that she would understand him. I thought all you Latin girls were supposed to real hot stuff (p.147)."

Clearly, in view of the uneven quality of ethnic literature, a need exists for a more effective procedure to assess the accuracy of ethnic portrayals. This brings us to our next question: Who is best able to judge?

The Assessment of Ethnic Literature

Basically, there are two perspectives on the question of who can best evaluate ethnic literature. Organizations such as the CIBC take the ethnic stance; maintaining that "books about particular cultures must be examined by a person of that culture (p.24)." Their view is offset by critics such as Giblin (1972) who counter: "No one individual speaks for a culture, but many do, each from his particular vantage point; there can be many different spokesmen operating from many different points of view within the various minority subcultures (p.35)."

Although one would not dispute the sensitivity and insight of the ethnic reviewer, relying only on the opinions of a single ethnic group presents some hazards. There is no way to counter the cultural bias or oversensitivity which can arise when readers are confronted with controversial portrayals of their own group. This sensitivity of minority groups to their portrayal by the media has been corroborated by the studies of

Morgan (1973) and Allport (1958). Morgan's (1973) study depicts the over-sensitivity of Puerto Rican readers to the small stature of the character in Rosa Too-Little (Felt, 1950), a book about a five year old child, while Allport describes the hypersensitivity of minorities to any portrayal of their culture as one defense against discrimination and prejudice.

Obviously, an approach must be found which would balance the cultural bias inherent in the judgment of readers from a single ethnic group--yet not deny the valuable contribution and insight that minority readers offer. In view of this need, what criteria are most appropriate for evaluating ethnic literature?

Inappropriate Criteria

Traditional literary criteria such as plot, setting, characterization and theme seem inadequate for meeting the primary objectives of ethnic literature: (1) to instill a sense of belonging on the part of the ethnic reader and (2) to expand the frontiers of cultural knowledge for all readers. Since the evaluation of ethnic literature implies both a subjective and objective aspect, what criteria can do justice to both without being contradictory? Given the wide variation in any cultural group, is it possible for any one book to provide both a personal sense of identity for all its members and yet satisfy the requirement for cultural accuracy?

Before throwing up our hands in frustration at the paradox generated by our quest, let us explore an alternative measure to the task of assessing ethnic literature. In what way can we counteract the limitations of the literature, the narrow

perspective of a single ethnic group and criteria which are too inadequate to meet the task?

A Viable Procedure

Selecting a cross-cultural group of readers and training them to score the literature holistically presents a viable solution to our problem. Using a holistic approach with a cross-cultural group of readers not only enables them to agree on the portrayal of the main character, but stimulates cross-cultural awareness as well, an unanticipated benefit (Freundlich, 1980). Before describing the effects of this procedure, it will be helpful to discuss its rationale.

Rationale for Using a Cross-Cultural Group

Selecting a cross-cultural group of readers tends to reduce the cultural bias inherent in a single ethnic group. The text becomes a springboard for communication among readers of different backgrounds, providing a social experience which elicits an exchange of views. When evaluating ethnic literature, the observations of the "outsider" are just as valuable as the "insider". This cross-fertilization of ideas gives an added dimension to one's view of ethnic literature. Through group discussion outmoded ideas and faulty images of a particular group are discarded.

The Value of Holistic Training

Holistic training is a valuable approach for preparing a cross-cultural group to assess ethnic literature, because it provides a composite picture of the main character. In addition, when some sort of intensive training is necessary to achieve a satisfactory degree of consensus among a diverse

group of readers, a holistic approach functions as an organizer of readers' perceptions, giving direction to their attitudes and values, guiding their judgments and pointing out what they should look for.

Another characteristic of holistic training is the relevance of the evaluative criteria to the specific content under review. Under a holistic system the evaluative criteria develop from within the group, in contrast to evaluative criteria which examine literary content according to an external standard. The context of the book provides the frame of reference from which evaluations spring.

In short, holistic training can be compared to a bumper car ride at an amusement park. Through group interaction readers are jolted from their original perceptions of the literature with various side effects. When one reader's perception of a piece of literature bumps up against another's, the reader may shift his or her original image to merge with the other's; or, as a result of this "collision", a fresh image may emerge and both readers' perceptions may veer off in a totally new direction. The following case study of a cross-cultural group illustrates how readers' perceptions can be modified through holistic training.

A Cross-Cultural Case Study

Four Puerto Rican and four non-Puerto Rican readers were trained to assess the portrayal of Puerto Ricans in a sample of ethnic literature using a holistic approach. Basic assumptions involved in a holistic reading or scoring are as follows:

(1). Readers judge each textual unit as a whole.

(2). Readers make their judgments within the context of the range of categories of a particular instrument.

(3). The group develops evaluative criteria from the content at hand.

(4). The analytical task occurs after the readers have formed their initial perceptions.

Since holistic scoring provides only a general impression, the need for specific date regarding the character's image in this study necessitated the addition of an analytical scale. (See Appendix A for the rating scale and definitions.)

The training, which took place one hour a week for a total of eight weeks, had three major objectives:

(1). To interpret the categories of the instrument.

(2). To develop criteria to determine the positive or negative image of the principal character.

(3). To enable the reviewers to reach a reasonable degree of consensus in their analysis of the literature.

The following procedure describes the evaluative approach used in this study: First, the readers were instructed to quickly read the entire content of each book to form a general impression after sample stories had been discussed at length. Second, they rated the content according to the categories and range of the analytical scale provided. Third, the readers discussed their ratings with the assistance of a group leader until a consensus was reached.

Effects of Training

Training a culturally diverse group of readers to evaluate ethnic literature is a complex task, affected by social,

psychological and cultural factors which influence individual and group perception. This cultural variability was clearly illustrated by the responses of the Puerto Rican (and non-Puerto Rican) readers. As the training progressed, I noted changes in the readers' perceptions, which in turn necessitated individual adjustments and revisions in the survey instrument. A chronological review of the training sessions will serve to illustrate these factors.

A Chronological View of Readers' Responses

At the first session the readers, who seemed unsure of the purpose of the study, the nature of their contributions, and their roles as individuals or members of specific ethnic groups, were given a brief description of the study and the value of their contributions; they reviewed the categories of the survey instrument and were advised to react to each story as individuals, not as members of an ethnic group.

After this preliminary introduction they were requested to read the first story, "To Tell the Truth," by Nicholasa Mohr. This story concerned a young girl who lied to an investigator about her mother's activities in the lottery to protect her family. The readers debated whether this trait was negative (dishonesty) or positive (familial loyalty).

Because some of the Puerto Rican reviewers could evaluate a story from two cultural perspectives, it was difficult for them to choose the more appropriate response. They were told to choose their most natural reaction and not to anticipate the expectations of the group.

Adjustment of Individual Biases and Perceptions

While one Puerto Rican reviewer was disturbed by the negative imageof this character, the sterotypic portrayal of poverty, and the association of Puerto Ricans with illicit crime, the consensus was that this character had a positive image, illustrated by her determination to uphold her mother's reputation despite external pressure.

During the second session, the variability of the group was still evident when they debated the social image of "Maria," a character in a story by Paulette Cooper (1972). This character felt rejected by and, in turn, voiced her rejection of certain ethnic groups in the United States. There was a difference of opinion as to whether she was prejudiced or the victim of prejudice.

During the third session, the group's diversity was illustrated by its reaction to "Bernardo," a character in a story by Paulette Cooper (1972). Bernardo, a Puerto Rican boy, feared violence and lacked confidence in his ability to relate to girls. Joining the church, he studied to become a priest in an effort to solve his problem. The reviewers' reaction to his solution varied widely. Some saw his solution as escapist (negative), while others saw it as a genuine concern for helping others (positive).

These three different responses to the same content during the early training period indicated the need for adjustment and further content clarification in order to achieve the purpose of the training, group consensus.

During the fifth week of training, the discussion became more open and group interaction increased. Efforts toward

reaching group consensus consisted of attempts to reconcile the different perspectives of individual reviewers through group interaction, rather than attempts to modify their perceptions through group pressure. The commitment and growing agreement of this group are corroborated by Bovard's (1969) findings which emphasize strong consensus exhibited by groups characterized by active member interaction, in contrast to leader-centered groups.

Cultural and Semantic Perspectives

It was difficult for non-Puerto Rican readers to understand what was meant by a "Puerto Rican perspective," since they had not experienced many of the cultural situations shared by the Puerto Rican readers. Their lack of experience was resolved by referring to events in prior stories illustrating a Puerto Rican perspective, such as Vicki's decision in "To Tell the Truth" to remain silent in support of her mother. It was further illustrated by discussion of certain aspects of their culture by the Puerto Rican participants, such as the extended family and its obligations. The same procedure served to enlighten non-Puerto Rican participants concerning the terminology pertaining to cultural factors found in the survey instrument, i.e., humanistic versus materialistic, competitive versus cooperative, optimistic versus pessimistic and nuclear versus extended family (See Appendix B).

Generally, the ratings varied more among individuals than between ethnic groups, with one exception. This exception occurred in the story of "Joachim" by Paulette Cooper (1972), which dealt with a character whose participation in activities

included indiscrimate sexual behavior, use of drugs and confrontations with legal authority. His solution to his problems was expressed by his dream of returning to Puerto Rico, where he could reestablish familial ties and settle down to a more stable form of life. The non-Puerto Rican reviewers saw this desire as unrealistic and escapist, whereas the Puerto Rican readers saw it as a valid and realistic alternative to his present life. Although there was intense discussion of all participants' views, there was little change in the ratings. This phenomenon may be explained by Secard, Bevan and Katz' (1956) concept of "emotional salience." The idea of "returning to Puerto Rico" may have triggered an emotional response among the Puerto Rican reviewers which influenced their perception of the incident.

This concept has a basis in fact as well as fiction. Recent studies (Stockton, 1978:20, Hispanic Research Center, 1979; Maldonado-Denis, 1972; Nordheimer, 1978) cite an increase over prior years in the number of mainland Puerto Ricans returning to Puerto Rico since 1972.

With the exception of this story the consensus of the readers drew closer and an analysis of variance of the nine readers' ratings of six stories indicated a significant decrease in variability on each dimension from the onset of the training to its conclusion. (See Table 1).

TABLE I

GROUP VARIANCE FOR FIVE STORIES READ BY NINE READERS DURING TRAINING PERIOD

Image of Character Dimensions	Group Variance Stories				
	#2	#3	#4	#5	#6
Physical Image	3.34	.71	0	5.16[a]	0
Sexual Image	1.65	1.7	0	.18	0
Social Image	1.7	.92	.2	.54	1.0[a]
Psychological Image	.92	.36	.26	.27	.26
Intellectual Image	1.5	.75	.27	.28	.26

Note. Diminishing variance equals higher group consensus.

a Ambiguous story.

In summary, the three main objectives of the training process were realized during the eight-week period allotted to this task:

1. The categories of the instrument were interpreted and refined under the direction of a coordinator through the process of group discussion and analysis.
2. The positive or negative image of the principal character was determined through the application of the definitions stated in the scoring guide.
3. A sufficient level of group consensus was indicated by the decreasing level of variance for the readers' scores after each story read.

In addition to these quantitative data substantiating the

effects of this training, qualitative factors were also noted. There was a cohesiveness to the group which had not existed prior to the training and a commitment to the task which lay ahead. An added consequence of the training was the enhancement of cross-cultural perspectives and understanding among the readers as a result of their participation.

This enhancement of cross-cultural understanding was illustrated by the readers' responses to the question, "What effect, if any, did the training have on you?" Although some of the Puerto Rican readers were understandably upset by the negative aspects of the portrayal of their culture, both Puerto Rican and non-Puerto Rican readers agreed that this training developed cross-cultural awareness by allowing people from different cultural perspectives to communicate their views.

Implications of Cross-Cultural Training for the Bilingual Classroom

Before drawing any implications from our study for the assessment of ethnic literature in the bilingual classroom, a solid theoretical basis must be established. Rosenblatt's (1978) view of the transactional relationship between reader and text fortify our position regarding a cross-cultural approach.

She identifies the text as a stimulus, activating elements of the reader's past experience with literature and life. Her analysis presupposes a reader actively involved with a text and refers to what the reader makes of his or her responses to a particular set of verbal symbols, as "the poem",

a highly unique event between a specific reader and a specific text at a specific time. Yet, Rosenblatt contends that readers perform more than one act when reading literature. She terms these two processes, "aesthetic" and "efferent reading". In the former the reader is living through his or her relationship with a particular text in a personal framework. In the latter the reader's attention is focused primarily on what he or she can carry away from the text. Certain stylistic or formal devices in the text alert the reader as to what stance to assume. Rosenberg asserts that no hard and fast line separates the two processes. The reader's response derives from four factors: 1) the text, 2) the reader's purpose 3) state of mind and 4) prior experience or cultural background.

What is the connection between Rosenblatt's theories and evaluating ethnic literature in the bilingual classroom? We see two distinct implications: 1) a shift in perspective from an emphasis on the text as the locus of information to an emphasis on the interaction between the student and text; and 2) a change in attitude on the part of the teacher from accepting only a single correct response to a broader acceptance of many possible correct responses.

In the past the teaching of reading and literature relied upon an efferent approach exclusively. Teachers focused on what facts and information the student could carry away from the classroom. The identification of main ideas and the development of syntactic and lexical skills received primary

emphasis. There was not much variation in student-teacher judgment.

In contrast, by emphasizing the unique character of a literary experience, Rosenblatt shows how "Readers bringing to the text different personalities, syntactic and semantic habits, different values and knowledge, as well as different cultures, will, under its guidance and control, fashion different syntheses, live through different work (p.112)."

An individual's reaction to a specific text will differ through successive readings, diminishing the reliance upon a single correct interpretation. Rather than becoming the instrument to evaluate the accuracy of a student's judgment, under Rosenblatt's view, the text becomes the catalyst for communication. In this case, the communication will be cross-cultural with the reader's experience becoming the locus of discussion and the text serving as a springboard for cross-cultural communication.

The implications for the bilingual classroom are apparent. Rosenblatt states, "Learning what others have made of a text can greatly increase insight into one's own relationship with it."

As we saw in our case study,

> A reader who has been moved or disturbed by a text often manifests an urge to talk about it, to clarify and crystallize his sense of the work. Sometimes the give-and-take may lead to a general increase in insight and even a consensus. Sometimes, of course, interchange reveals that we belong to different sub-cultures, whether social or literary (p.146).

Her observations are reflected in the following responses representing a sample of our cross-cultural readers. One Puerto Rican reader responded,

> The training was beautiful, really great; For me, it was the first time that I got in a collective way the process of sharing with others and their sharing with me the way Puerto Ricans are portrayed. It was beautiful. We've been too much among ourselves.

A non-Puerto Rican reader found the training just as valuable.

> The most interesting part of the training was the group interaction and what I learned about other people. I learned how other people relate to books besides myself. There are ways to relate to literature besides what we learn in English classes.

Evaluating ethnic literature from a cross-cultural perspective becomes a tantalizing frameworkfor exploring this process in the bilingual classroom. Small (1981) states that "The power of literature to help students recognize and deal with stereotypes and, thus, with their own biases and those of others is one of its most valuable uses (p.665.)" The value of the procedures we have discussed in this paper outweigh the obstacles impeding their use. As we saw in our case study, the quality, criteria and evaluation of ethnic literature can be determined by the students themselves, under the guidance of a skillful teacher. The discussion sparked by these objectives can be channeled into further learning activities, including extended reading and writing.

For example, after reading stories about Puerto Rican families, students may explore the concept of a family from many perspectives: i.e., What is it that all families have in

common? How are common needs met by the nuclear, extended, matriarchal or single-parent family, as well as, what unique family characteristics does each group display? These discussions may provoke further reading or stimulate students' essays reflecting their own views.

Although the task of training a cross-cultural group of readers to evaluate ethnic literature is a complex and often a frustrating one, the results are more than gratifying. The implications of this study extend beyond the scope of the bilingual classroom, for the feelings of the readers offer more evidence than statistical data alone for all who believe education is the catalyst of change.

Margaret Mead (1928) sagely compares a cross-cultural exchange to a traveler's return.

> As the traveler who has once been from home is wiser than he who has never left his own doorstep, so a knowledge of one other culture should sharpen our ability to scrutinize more steadily, to appreciate more lovingly our own.

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Part III--Image of Principal Character

Instructions for Coders:

The purpose of this section of the survey instrument is to assess the extent to which the principal character is portrayed in a positive or negative manner. The coder will judge the portrayal of the principal character according to the following components (mental, physical, psychological, social, and sexual). A scale of 1-5 will be used where 5 signifies a very positive image and 1 signifies a very negative image. For example: If given the category "mental image" of the principal character, if this characteristic were perceived as very positive, the coder would circle the appropriate number as follows:

1	2	3	4	5
Very Negative	Negative	Neutral	Positive	Very Positive

Please complete the following items using the 5-point scale as directed:

1. Physical image	1	2	3	4	5
2. Sexual image	1	2	3	4	5
3. Social image	1	2	3	4	5
4. Psychological image	1	2	3	4	5
5. Intellectual image	1	2	3	4	5

Total score:

Part IV--Cultural Data

Instructions for Coders:

The purpose of this section of the survey instrument is to assess the extent to which these cultural characteristics are portrayed in Puerto Rican literature by principal characters. Each characteristic is to be judged against a series of descriptive scales. In completing this section, please judge the words on the basis of what they mean to you. Each numbered item presents a cultural characteristic such as "family representation" and a scale such as "nuclear-extended." The concept is to be rated accordingly on the 5-point scale indicated. For example: If given the characteristic "family representation" for the book surveyed, the coder might circle the appropriate number as follows:

1. Family representation

Nuclear	1	2	3	4	5	Extended

Please complete the following items using the 5-point scale as directed.

1. Responsibility for one's destiny							(No reference ___)
	Self-responsibility	1	2	3	4	5	Controlled by external factors
2. World outlook							(No reference ___)
	Optimistic	1	2	3	4	5	Pessimistic
3. Value orientation							(No reference ___)
	Materialistic	1	2	3	4	5	Humanistic
4. Male-female roles							(No reference ___)
	Flexible	1	2	3	4	5	Rigid
5. Child-rearing practices							(No reference ___)
	Permissive	1	2	3	4	5	Authoritarian
6. Interpersonal relations							(No reference ___)
	Subjective	1	2	3	4	5	Objective
7. Time orientation							(No reference ___)
	Flexible	1	2	3	4	5	Rigid
8. Group orientation							(No reference ___)
	Cooperative	1	2	3	4	5	Competitive
9. Concern for approval of others							(No reference ___)
	Dependent	1	2	3	4	5	Independent
10. Attitude toward authority							(No reference ___)
	Concerned	1	2	3	4	5	Unconcerned
11. Degree of self-initiative							(No reference ___)
	Passive	1	2	3	4	5	Active
12. Family orientation							(No reference ___)
	Nuclear	1	2	3	4	5	Extended

Appendix B

Scoring Guide for Part III
Image of the Principal Character

A. Physical Image

This dimension refers to the general attractiveness of the principal character. The physical qualities of this character are described in such a way that he or she can easily be visualized by the reader. The reader will rate the physical image of the principal character on a scale of 1 to 5, where 1 signifies the most negative image and 5 the most positive. Rate this trait as not applicable if no mention is made of the physical qualities of the principal character.

High 4-5 — Terms such as handsome, pretty, sharp, beautiful are used to describe the physical image of the principal character. The impression conveyed is of a character who is highly attractive.

Middle 3 — Terms such as ordinary or average are used to describe the physical image of the principal character. The impression conveyed is of a character without any outstanding favorable or unfavorable physical qualities.

Low 1-2 — Terms such as ugly, plain, unshapely, homely, or awkward are used to describe the physical image of the principal character. The impression conveyed is of a highly unattractive character.

B. Sexual Image

This dimension refers to the degree to which the principal character is comfortable with his/her own

sexuality, manifested by the degree to which sexual relationships are favorable or unfavorable.

High 4-5 The principal character's sexual image is very positive. He or she is secure in the estimate of his/her own sexuality, manifested by sexual relationships free from conflict and anxiety. The impression conveyed is of a character at ease with his/her sexuality, whose sexual relationships are very favorable.

Middle 3 The principal character is somewhat comfortable with his/her sexuality. He or she may express or feel some doubt or insecurity regarding his or her sexuality. Sexual relationships may contain some degree of conflict or anxiety. The overall impression is of a character somewhat at ease with his or her sexuality with somewhat favorable sexual relationships.

Low 1-2 The principal character is very uncomfortable with his or her sexuality. He or she may express or feel much doubt or insecurity in the estimate of his or her sexuality. Sexual relationships are characterized by great feelings of insecurity, doubt, conflict, and anxiety. The impression conveyed is of a character whose sexual relationships are quite favorable.

C. Social Image

This dimension refers to the quality of the

interpersonal relationships of the principal character. It is based on the degree to which the character accepts and is accepted by others.

High 4-5 The character relates well to most people and feels well accepted by most groups of people. The impression conveyed is of a character at ease in most social situations.

Middle 3 The character relates well to some people, but has difficulty relating to others. He or she does not feel totally accepted by all groups. The impression conveyed is a character somewhat at ease in social situations.

Low 1-2 The character has extreme difficulty relating to most people and feels rejected by most individuals or groups of people. The impression conveyed is of a character totally ill-at-ease with people.

D. Psychological Image

This dimension refers to the emotional stability of the principal character. It describes the extent to which the character is able to emotionally cope with most stressful situations without undue anxiety.

High 4-5 The principal character's emotional stability is strong. He or she remains calm in the face of stress and acts in a rational manner without undue anxiety. The general impression conveyed is of an emotionally stable character.

Middle 3 The principal character's emotional stability is

moderate. He or she copes with most stressful situations in a rational manner, but may exhibit some irrational behavior or undue anxiety in more traumatic situations. The general impression conveyed is of a somewhat stable character.

Low 1-2 The principal character's emotional stability is weak. He or she goes to pieces under stress and manifests extreme irrational behavior in most traumatic situations. The general impression conveyed is of a very emotionally unstable character.

E. Intellectual Image

This dimension refers to the cognitive skills of the principal character, illustrated by the ability to solve problems, evaluate consequences of one's actions, and to allow for alternative plans of action.

High 4-5 The principal character approaches most problems in an intelligent manner. He or she can allow for alternative plans of action and can evaluate the consequences of this action. The general impression conveyed is of a character with a favorable intellectual image.

Middle 3 The principal character approaches some problems in an intelligent manner. He or she can plan for alternative plans of action to some degree and in most cases can evaluate the consequences of his or her actions. The general impression conveyed is

of a character with a somewhat favorable image.

Low 1-2 The principal character approaches few problems in an intelligent manner. He or she is incapable of planning for alternative plans of action or evaluating the consequences of his or her actions. The general impression conveyed is of a character with a very unfavorable intellectual image.